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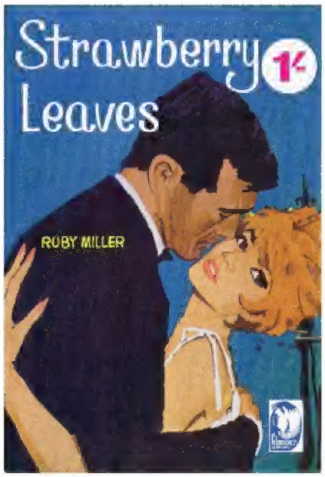

illustrators

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Cover Image: Denis McLoughlin's cover for Jack Dolph's *Hot Tip* TVB 145, published March 1954.

illustrators

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EDITORIAL

Welcome to the first issue of **illustrators**, a journal devoted to celebrating the often-unsung talents of British and European illustrators. We intend to create in this and successive issues a lasting reference library of articles written and designed with passion and dedication, bringing you some of the most exciting art the printed page has ever seen.

illustrators is very much a team effort and the issue that you hold in your hands would never have happened had it not been for the generosity and assistance provided by our consulting editors David Roach and David Ashford as well as invaluable advice and input from Bryn Havord and Rian Hughes.

Thanks also to Mrs. Janet Mason, Roger Peacey, Steve Taylor, Jeremy Briggs, Phil Rushton, Richard Burton and Mark Terry of Facsimile Dust Jackets L.L.C (www.facsimiledustjackets.com). Our special thanks to Calum Laird and Bill McLoughlin at DC Thomson, who generously granted us permission to reproduce so much of Ian Kennedy's stellar artwork as well as the photograph of Ian in his studio.

We hope that our journal will inspire readers with our own deep enthusiasm and delight in the captivating art of illustration.

Denis and Dorothy ham it up for the cover of Sam Ross's *Tight Corner*. Published in 1957, it was numbered 158 out of over five hundred covers that McLoughlin produced for the *American Bloodhound Mystery* series.

Dames, Guns and Danger

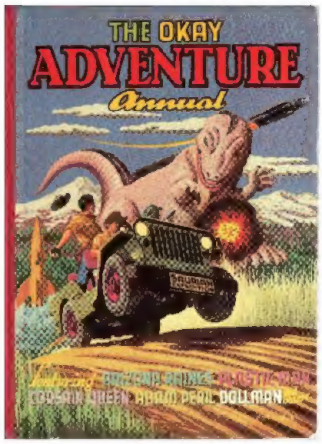
The Hardboiled Art of Denis McLoughlin

A personal reminiscence by David Ashford

I FIRST CAME across the hard-boiled art of Denis McLoughlin in the orange/green comics that were on sale in the large Woolworth store in my home town of Torquay in South Devon. I would have been about seven or eight years old. Not that I would have used the term "hard-boiled" then but I certainly thought that here was an artist whose drawings were plenty tough. I knew his name right off, too, because each of the comics' covers was signed "d. mcloughlin", in lower case, which was unusual. These small, twelve page three-penny comics that I found so appealing featured a tough detective or "special agent" called *Roy Carson;* a time traveller, *Swift Morgan* (who looked not unlike a spaceman I had seen in the Saturday matinee serials in our local cinema and who had the rather similar name of *Flash Gordon*) and a favourite of mine from other comics, *Buffalo Bill*. Also in the same comic format was another character called *Blackhawk*, featuring a bunch of American airmen, but this didn't have the same appeal for me - the artist was different. In fact, for a while, the *Buffalo Bill* comics were also disappointing because, for a time, this strikingly tough new artist I had discovered drew only the covers, and the interior work was markedly inferior. I remember being really pleased when, a little later, I found the entire *Buffalo Bill comic* was drawn by "d. mcloughlin".

The first time I saw the *Buffalo Bill Wild West Annual* was in a classroom at my primary school. A classmate had brought in a book he'd just been given for his birthday and, when he showed it me, I was enthralled by it. I just couldn't believe it: all the drawings - and the paintings - were by Denis McLoughlin (I knew his full name now as it was there on the title page). Looking through it, I was thrilled to see that this annual was all about the real, historical West, something about which I knew very little but was very eager to learn. I became absolutely hooked on those annuals and, indeed, anything drawn by Denis McLoughlin. (Strangely enough, it was not until I was in my late twenties that I discovered the many hundreds of wonderful covers he had

Roy Carson and the Return of Annette, **TV Boardman Comic No. 34 December 1950.**



done for the Boardman novels and pulp magazines). Those *Buffalo Bill Annuals*, packed full of information on the Old West - the Indians, the scouts, the gunfighters, stagecoaches, old mines, forts, practically every aspect of the West you could possibly think of - fascinated me. And these volumes were all so superbly designed, with so much attention to detail and always with such a feeling of rugged authenticity. I remember thinking as a boy how great it would be to meet this remarkable artist who obviously loved the American West with a passion and knew so much about its history.

It would be a very long time before that wish came true, but come true it did, almost thirty years later. At the first *British Comicon* organised by Denis Gifford in 1976, I met the man himself. We hit it off straight away and a friendship between us began that day that was to last right up until his death in 2002.

My first impression of Denis McLoughlin was how short and slight he was. I had been expecting a big, rather tough-looking guy, similar to the characters in so many of his illustrations and here was this "little fellah" (as he described himself) who couldn't be more than five foot three inches – but then James Cagney was a little guy and he was plenty tough! McLoughlin was very neatly attired in jacket and tie but somehow there was nothing conventional about his dress. Without in any way appearing outrageous, here was a man who was happy to stand out a little from the crowd. He was flattered to hear how much I admired his work and for how long I had held it in such high esteem – since I was eight years old in fact! What a pity it was, he told me, that I had not written to tell him that when I was a boy, but, as I told him, that wasn't something you think of doing when you're a kid. It was obvious that, in a completely unselfconscious way, Denis McLoughlin enjoyed praise

It was something I quickly discovered about Denis; there was no false

ABOVE: ***Okay Adventure Annual*****, 1955. This artwork was also used for the cover of** ***The Ace Adventure Album.***

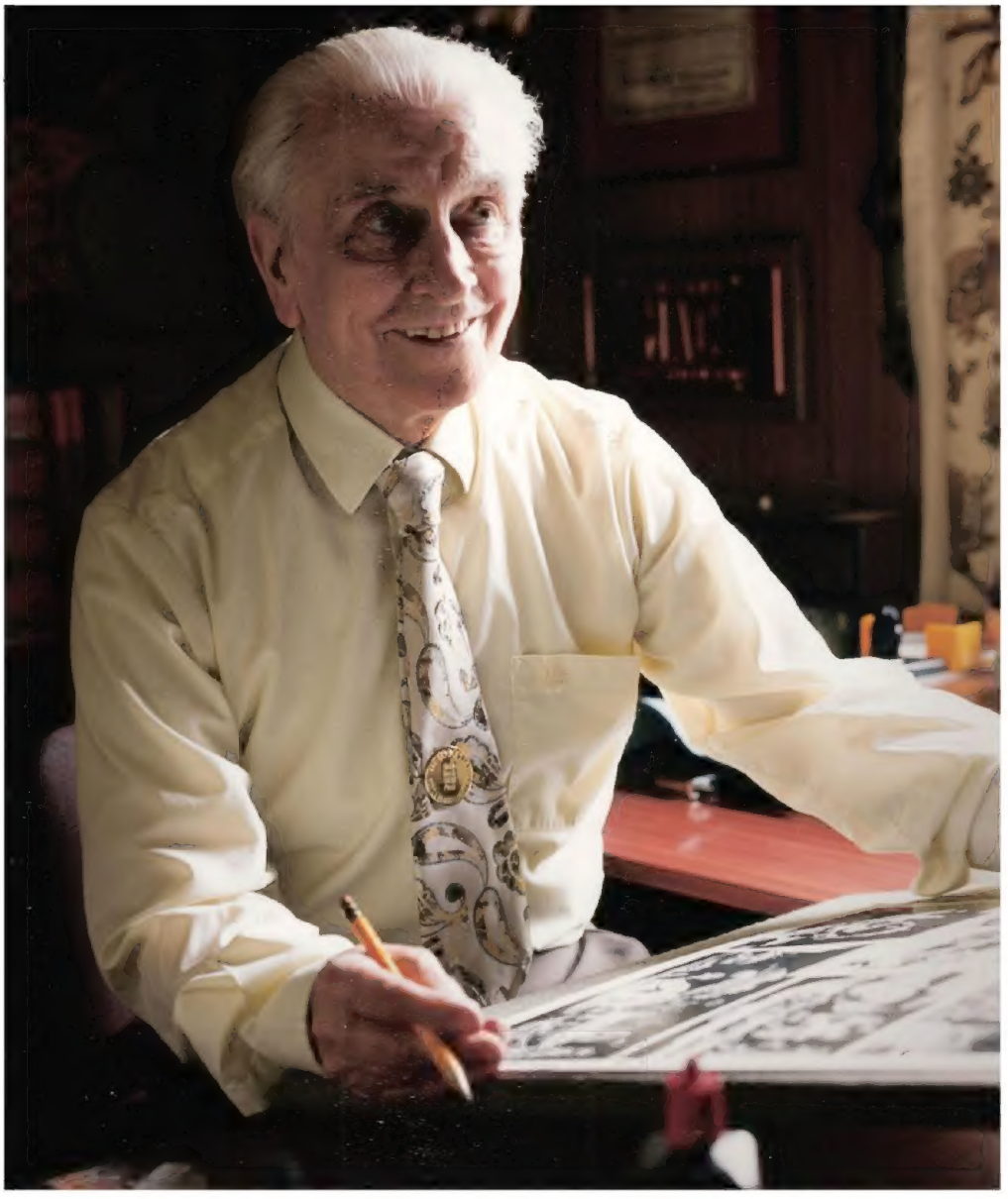
RIGHT: ***Kit Carson Indian Fighter.*** **Colour plate for** ***Buffalo Bill Annual*** **No. 4, published September 1952.**

modesty about him. He knew he was good and he liked people to agree with him! Unfortunately, living in Bolton and working only on children's comics as he was at that time (something that does not automatically confer instant admiration from most members of the public) there were few if any people he could rub shoulders with who could bolster his artistic ego. Obviously he would hear good reports about his artwork from editors via letter or phone but this was not the same as actually meeting, face-to-face, people who found his work so endlessly fascinating. This is certainly not to say that he expected unstinted praise for all his work. He would often describe some early paperback cover of his that I had come across as "lousy". Incidentally, Denis never had an agent for his artwork, "never needed one", he told me – although he was to hire a literary agent later when he worked on his encyclopaedia of the American West, *Wild and Woolly*.

In the years to come, Mac, as he liked his friends to call him, was to become a regular guest at the annual *Paperback Fair* organised by Maurice Flanagan. He would always give me a call first to check whether or not I was going but, once there, he was in his element, chatting to customers and basking in their adulation. At last he felt his work was being really appreciated for its artistic worth. The person most responsible for McLoughlin's work becoming more and more popular in the U.S. is Californian lawyer, Tom Lesser. A fervent admirer of Mac's work, Lesser visited Mac at his Bolton home, bought a large number of Boardman thrillers and came, as he says, "to love the guy".

There was a great deal to love about Mac. Most of all I think I loved his

ABOVE: Endpapers to *Buffalo Bill's True West Annual*, published in 1961. It was the 13th in the series and, although McLoughlin was working on a fourteenth edition, the project was shelved, making this book the last to appear.

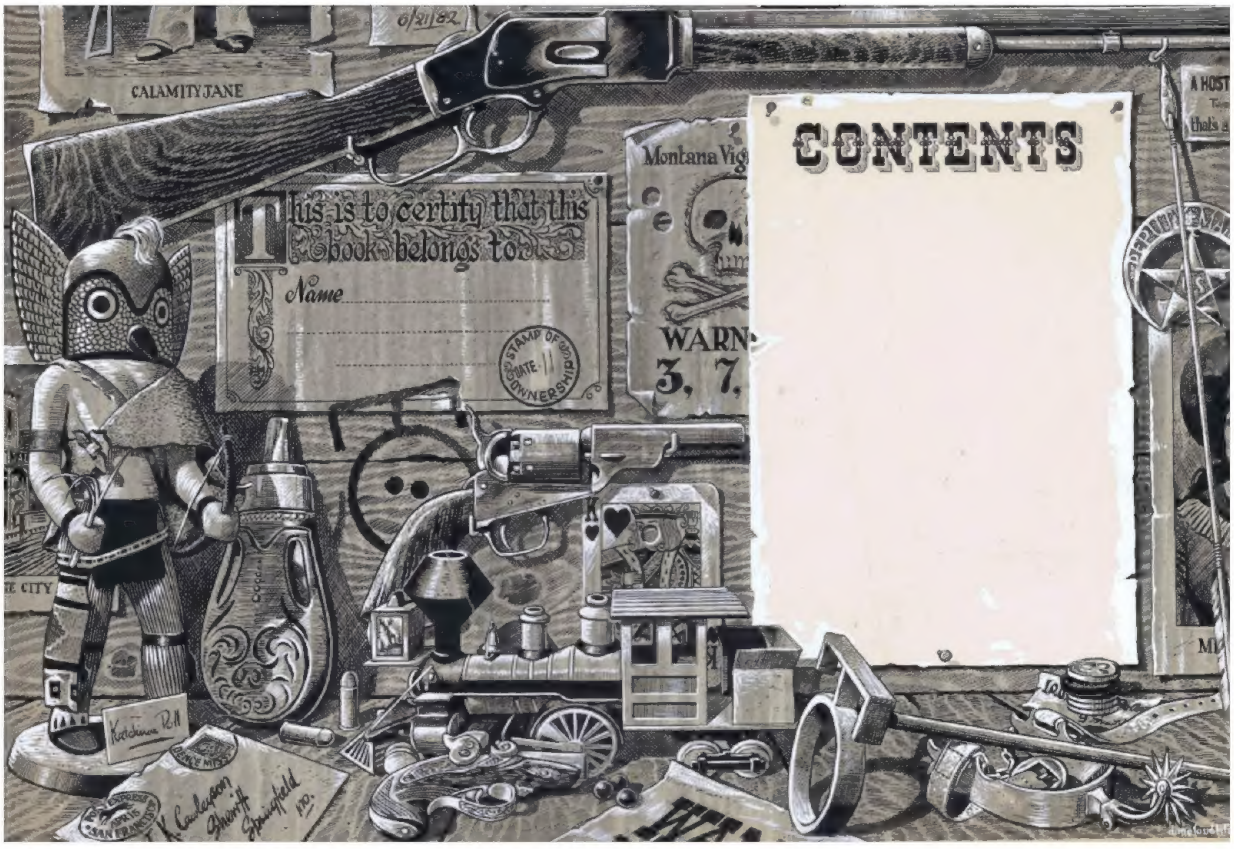


ABOVE: The artist in his Breightmeit studio.

FACING PAGE TOP: Endpapers to *Buffalo Bill Annual No. 11*, published 1962.

FACING PAGE BOTTOM: Denis McLoughlin strikes a pose as reference for the *Buffalo Bill Annual*.

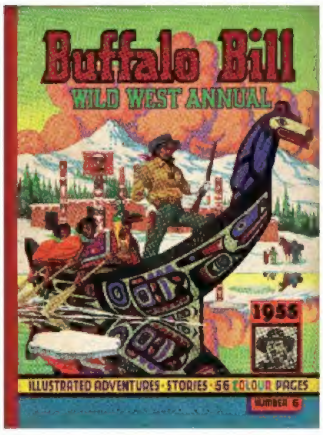
enthusiasm for life, which was really contagious. He was in his sixties when I got to know him but he was like a kid, always coming up with new enthusiasms but never ridding himself of the old. His favourite word for anything that pleased him was "fabulous". I can never hear that word without thinking of Mac and his lip-smacking intonation. He was never interested in computers and new electronic gadgets but new toys, particularly if they had something to do with the American West, were fascinating to him. He was also interested in new movies and TV film series, again especially if they were connected to his beloved West. He was even interested in the TV

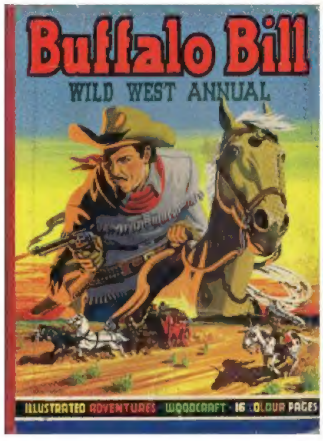


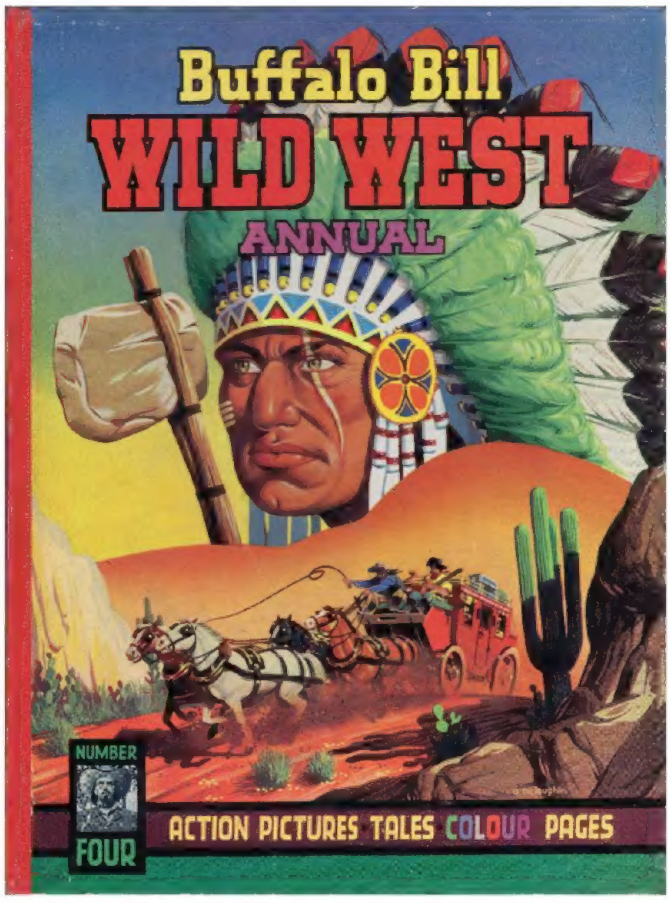
and radio work I was doing at the time, which, apart from an appearance as Frank James (Jesse's brother) in a radio play, never had anything to do with the West!

There were, however, a few occasions when I found myself appearing on the radio as an authority on the West – and this was all down to my friendship with Denis McLoughlin. His book, *Wild and Woolly*, had just come out and the BBC had contacted him to ask him to appear on a type of phone-in programme as historical consultant on the American West. He turned them down but told them that David Ashford might be interested! Thanks to Mac the BBC believed that I was an expert on the West and I had no intention of disabusing them. Suddenly I found myself live on radio answering, at some length, questions on Sitting Bull, the Wounded Knee Massacre and Buffalo Bill Cody. Like Denis I was a Western enthusiast and certainly knew something about the West (it was thanks to Denis' *Buffalo Bill Annuals* that I had come to love the historical West as much as the Hollywood version) and I'm pleased to say that the programmes went down pretty well.

Being a friend of Mac meant that you would be constantly surprised by the gifts that would suddenly arrive by post, usually without any warning. Apart from his generous gifts of mint *Buffalo Bill Annuals*, he would send 'pulls' of his Boardman crime novel covers (to keep if he had spares, to return if not) and any original drawings he came across that he thought I might like (an unused illustration from a *Buffalo Bill Annual* particularly







TOP LEFT ***Buffalo Bill Wild West Annual No. 6*****, dated 1955, published September 1954.**

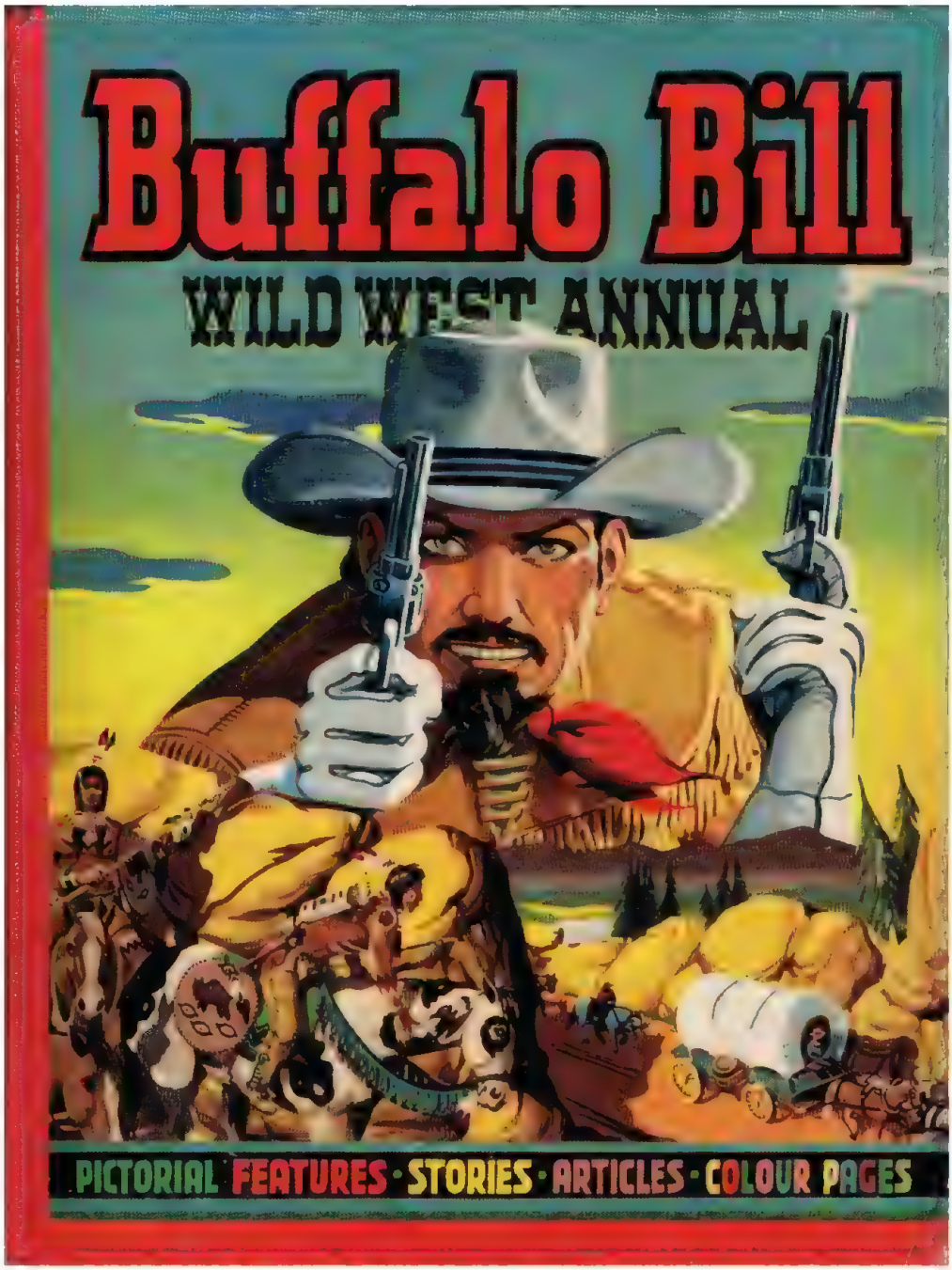
TOP RIGHT: ***Buffalo Bill Wild West Annual No. 4*****, published September 1952.**

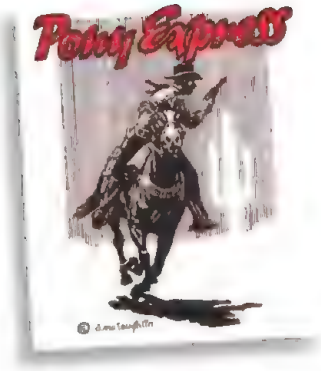
BOTTOM LEFT: ***Buffalo Bill Wild West Annual No. 2*****, published September 1950.**

FACING PAGE: McLoughlin's iconic cover for ***Buffalo Bill Wild West Annual No. 3*****, published September 1951.**

delighted me). Knowing my interest in such things, he would send all kinds of items connected with the American West such as a "gen'wine" metal sheriff badge, 'joy house tokens' ("Good for All Night $3 Bath Included") and beautifully designed stitch-on shoulder badges, one denoting the wearer was a United States Marshal, the other identifying him as a member of the Pima County Sheriff's dept. Most of these items had been sent to him by his old army buddy, Bill Bavin, who was then living in Tucson, Pima County, Arizona, having 'earned his pile' in real estate over here. Bavin, a man of large proportions and personality to match, had, according to Mac, "got himself into the Pima County Sheriff's deptartment". Later Bavin became captain of the 'Search and Rescue Posse', which tracked down poor old greenhorns who had wandered off into the desert and got lost. Soon, just as night follows day, through the post came yet another shoulder badge from Mac, this one bearing the legend 'Search and Rescue'.

William S. Bavin meant a great deal to Denis McLoughlin. They had first met during the war when both men were garrisoned at Woolwich. As Mac


Buffalo Bill
WILD WEST ANNUAL
PICTORIAL FEATURES · STORIES · ARTICLES · COLOUR PAGES



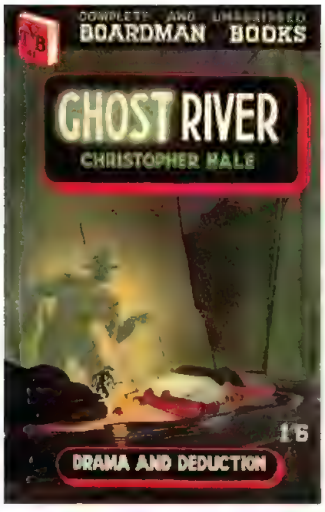
TOP: Envelope design for McLoughlin's personal stationery.

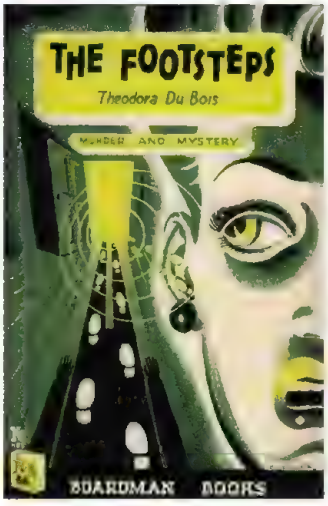
that are at once reasonably historically accurate and at the same time correspond to the mythology of the West as it would have been understood by the majority of his young readers. He certainly succeeded more than most and Denis McLoughlin's West has a rugged authenticity all it's own. I'm sure I'm not alone in saying, in relation to McLoughlin's work, if the West wasn't like this, it should have been.

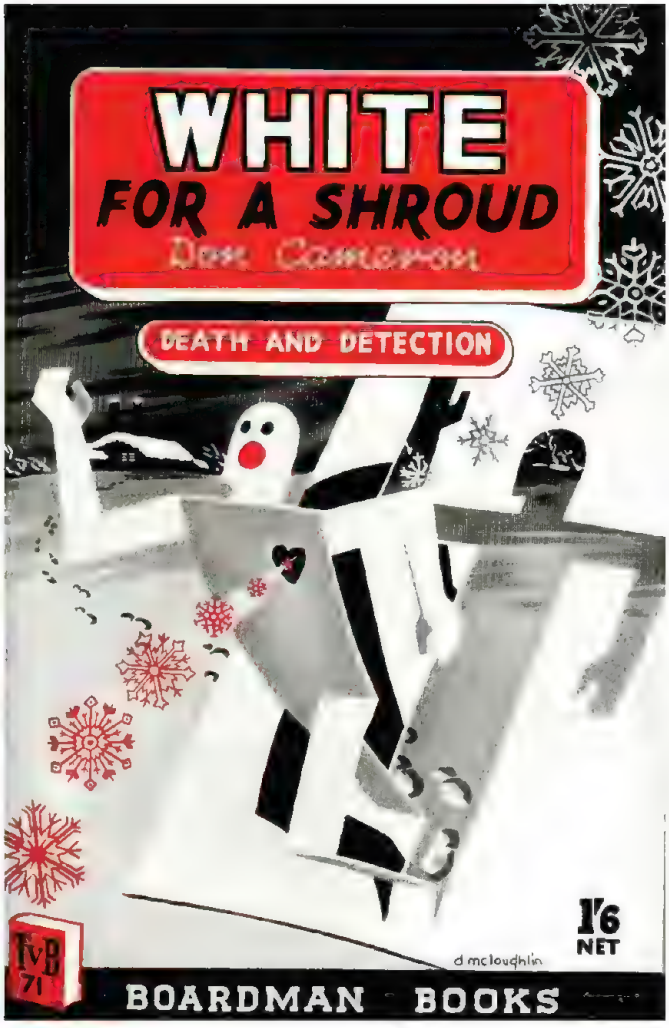
One person I knew who did not quite share my opinion of McLoughlin's West was Joan Whitford. Joan was a regular writer on Western subjects for the comics of the Amalgamated Press such as *Knockout* and *Sun* and, under her best-known pen name of Barry Ford, wrote many stories featuring, among others, *Buffalo Bill* and *Wild Bill Hickok*. Her splendid series covering facts and legends of the West, *Barry Ford's Western Scrapbook*, ran for many years in *Sun* and was endlessly reprinted in various picture libraries and annuals. After the departure of writer Arthur Groom from the *Buffalo Bill Annuals*, it was Joan Whitford who was chosen to take over writing the text stories. Under the new nom de plume of Rex James, she brought her own knowledge of the West to the annual and, with it, a certain sense of historical authenticity that was missing from the text stories by Arthur Groom, good storyteller that he was. That is not to say that Joan didn't bring her own romanticism to bear in her writing for the annual: her fictional stories featured Doc Holliday as an unlikely hero. Joan transformed the historical Doc Holliday from a mean, bad-tempered consumptive gambler into a "strikingly handsome" roving, buckskin-clad, frontier doctor who "had no use for law-breakers". What is interesting to me about Joan Whitford as a Western

ABOVE: *The Battle of Adobe Walls* original art for a double page spread from *Buffalo Bill Wild West Annual No. 12*, published 1961.

ABOVE: Alibi Baby, American Bloodhound No. 117, published November 1955.







TOP LEFT: ***Ghost River*****, TVB paperback 41, 1947.**

TOP RIGHT: ***White For A Shroud*****, TVB paperback 71, 1949.**

BOTTOM LEFT: ***The Footsteps*****, TVB paperback 68, 1949.**

Mac, he would have made a great Western film director.

And he would have made a great film director of another genre as well. His love of the 'film noir' movies of the forties and early fifties is obvious and their influence is everywhere to be seen in his cover work for the Boardman thrillers, particularly in the paperbacks. Looking today at those early film noirs on TV or on DVD, and knowing McLoughlin's cover work for these novels, it is impossible not to notice the influence. Indeed, sometimes I see a scene in such a film and am taken aback by its similarity to one of Mac's cover paintings. The noir movies were not, of course, the only influences on his cover work. Another major influence was the lurid covers of the American pulp magazines that were on sale in newsagents throughout

ABOVE: McLoughlin strikes a pose with his revolver. Despite reassuring friends and family it was a replica, the gun in fact was all too real.

All images © DC Thomson unless otherwise noted

ABOVE: Cover art for *Hot on the Trail, Commando* 3046. May 1997.

FACING PAGE TOP: The artist in his studio, reproduced by kind permission of The Courier, Dundee.

FACING PAGE: Portrait of the artist by friend and colleague Gordon Livingstone, who like Kennedy became one of the most distinctive artists working for DC Thomson's *Commando* comics.

Flights of Inspiration

An Interview With Ian Kennedy

Editor Peter Richardson conducted the following interview with Ian Kennedy in May of 2000 and it spans his years producing illustration and comic strip art for both Fleetway and D.C. Thomson as well as his many other commercial endeavours.

© Gordon Livingstone

PR: To start at the beginning, you were telling me last week that you've just celebrated your first half century of commercial art.

IK: Well, certainly in the fifties, I think the half century will be up in August of this year (2000), if my arithmetic is correct. Starting August '49. No. That's right enough, it would have been last year I registered fifty wouldn't it? Arithmetic was never my strong point.

PR: I think it's often the way with artists, but before we get into your career can you give us a bit of background detail about yourself?

©: IPC Media

ABOVE: Two illustrations from *Quick on the Draw*, *Eagle Annual 5*, September 1955.

FACING PAGE: The final episode of *The Fastest Dustcart in the World*, published in *Express Weekly* January 4th 1958. Kennedy's visual dynamics are underpinned by his innate ability to put across a story.

IK: I was born in Dundee in 1932 and have never really strayed very far away from it. In fact the place I live in at the moment is on it's boundaries; a nice little place out in the country, which we've always wanted, nice and peaceful most of the time. Except when these noisy farmers are belting around in their tractors (laughs).
But I grew up in Dundee, had a normal sort of education, went through to what they call the Scottish higher stage, which is ... I don't know it's equivalent these days, probably getting on for the O-Level. I don't think it was ever quite as high a standard as the A-Level, but I did my Higher Art, never really with a view to going into art as a career. I was smitten early on, living through the war, watching all these lovely aeroplanes flying about, because we had quite a few airfields around the area ... and I wanted to fly as a career, and that was it! That was stalled very quickly, because I was also a very keen swimmer and apparently picked up an infection in the water, in the local swimming baths, which led to quite a lot of ear trouble, culminating in a mastoid operation. And that meant that flying was out, they wouldn't look at me. They didn't even want me for National Service. So that was that. It was a huge disappointment at a young age, but very fortunately the art was there and through a family connection I met a rather great character, David Ogilvie, who was an artist at D.C. Thomson's studio. He got me going very early on, before I was even away from school, into using pen and ink. This was a huge bonus, because it meant that when I did get into D.C. Thomson's quickly, about a month after leaving school, I was well acquainted with the pen and black ink. That was a huge boost at the time.

PR: Because people do get scared off by using ink, because they can't rub it out.

IK: That's right; it can be a very unsympathetic medium. The pen is an absolute...to use the word, sod. Still after all these years I find myself experimenting with various nibs, because I've found it depends very much on your state of mind. If you're a bit tense then the ink will just not flow off the nib. You can scratch and scratch and scratch and nothing will happen. At other times when you're quite relaxed, like everything else in life, it works very smoothly.

PR: You were using a pen well before you were using a brush?

IK: Yes...basically I was using pen and ink and of course, the brush and ink as well. I did no cover work at all until the late 1960s. So I was really twenty years into my career, before I was challenged by the colour cover.

PR: Right, because the colour cover is what you're now known for, but I remember, growing up one of the very first war comics I encountered was your *Birds of Prey* and I remember my brother and I looked at it and thought, "My God, this is amazing!"

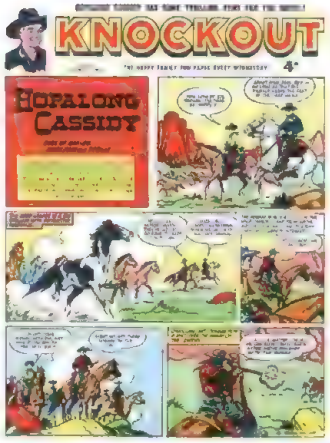
IK: Was that *Air Ace*?

PR: Yes, really gorgeous, but I'm slightly racing ahead of where we should be, because before that you were working with D.C. Thomson and your first job there was ... very humble.

IK: Filling in the blacks on a Sunday Post crossword puzzle; yes that was my very first published work. Don't ask me which particular week it was or year. But it would obviously be somewhere in 1949/50. It was a case of being given a whole load of gridded papers and you stuck the numbers in the specified corners then blacked in the blacks according to the pattern. I think if I remember rightly, a lot of the ideas for the crossword, the actual plans etcetera were sent in by readers. Because I seem to remember working from quite rough sketches; somebody had lined it up and roughly pencilled in the black squares. That was my first published job!

PR: Well, from there they must presumably have eventually allowed you to draw figures and things that you're really brilliant at. Can you remember what your first comic was?

IK: Well, I really can't. I can only off the top of my head ... at that time picture stories weren't really in existence, apart from cartoons like *Oor Wullie* and *The Broons* and that sort of thing. You know the adventure picture story



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ABOVE: *Hopalong Cassidy*, June 8th 1957. Kennedy took over the feature when it was moved to the front page of Knockout.

The FASTEST DUSTCART in the WORLD
THE STORY SO FAR: Competing in the Two Thousand Miles across Europe, Dash Bennet and his assistant, Calculating Charlie, are pursued by crooks intent on retrieving their smuggled gold. One crook escapes with the Dustcart but crashes into a bridge . . .
I CALCULATE THE ENGINE'S O.K., DASH.
AND THE CHASSIS DOESN'T SEEM TOO BAD...WE'VE STILL GOT A CHANCE
THERE'S MORE TO THE DUSTCART THAN MEETS THE EYE...
THIS IS WHERE WE PART COMPANY, CHARLIE. YOU LOOK AFTER THE CROOKS.
I'LL HAND THEM AND THE GOLD OVER TO THE POLICE
I'VE A LOT OF GROUND TO MAKE UP!
I MUST WIN...THEN MR. SMITH WILL PUT UP THE MONEY TO MANUFACTURE MY ENGINE
STEADILY DASH WORKS HIS WAY UP TO THIRD PLACE...BUT TIME IS RUNNING OUT...

© Express Newspapers

HIGH UP IN THE RUGGED HILLS BETWEEN DRY GULCH AND CACTUS CITY, A MUSCULAR, DARK-HAIRED YOUNG COWBOY WAS SEARCHING FOR STRAY CALVES. HIS PAUSED AS THE DRUMMING OF HOOFS REACHED HIS EARS...
WHAT'S GOING ON? A WHOLE COMPANY OF CAVALRY COULDN'T MAKE MUCH MORE NOISE THAN THAT!
THE RIDER WAS THE KANSAS KID TOMMY OF THE DOUBLE-D RANCH. HE SLIPPED FROM THE SADDLE TO LOOK DOWN INTO THE ROCKY VALLEY, AND HIS RUGGED FACE TIGHTENED...
BY THUNDER! THE DINDALL GANG! THEY'RE HEADING STRAIGHT FOR CACTUS CITY! AND THE SHERIFF'S AWAY FROM TOWN!
COME ON, LUCKY! THE FOLKS IN CACTUS CITY ARE GOING TO NEED HELP — AND THEY'VE GOING TO GET IT!
THE DINDALL GANG HIT CACTUS CITY LIKE A RAGING TORNADO! YELLING WILDLY, THEY RODE DOWN THE WIDE MAIN STREET, WITH THEIR GUNS CRASHING OUT RIGHT AND LEFT!
LET 'EM HAVE IT, BOYS!
WHOO!
HELP! IT'S THE DINDALL GANG! RUN FOR YOUR LIVES!

© IPC Media

ABOVE Two pages from *The Kansas Kid*, one of several stories that Kennedy illustrated for *Cowboy Comics Library*.

had really just begun to come into being. At that time it was a case of the three column, four column story heading. In the likes of *Adventure, Rover, Hotspur, Wizard*. That was actually during the five years I was in the D.C. Thomson studio from '49 to '54.

PR: So you've actually done that apprenticeship of sitting at the desk.

IK: Oh very much so. In fact it's a strong belief I have that I was very lucky to serve in one of the last of a line of art studios which, to put it no higher, goes right the way back to the studios of Leonardo and Michaelangelo, where they took on young apprentices to fill in the corners of their great masterpieces. You sat and worked alongside very experienced men. I sit often these days, being a bit older myself, and think back to all these lovely guys; you know they were great fun. They were very experienced, many of them had served in the war of course. They did some marvellous stuff. When I wasn't doing stuff for publication I would go to this big chest of drawers at the end of the room in which all the original artwork lay, having been used and put away in these drawers, and I would pull one out and copy it line for line. And of course in passing they would often stop and have a look at it. Quite often the term they'd use was "Gosh! That's a beezer!" At other times when they saw where you were going wrong they would gently and sometimes not so gently point it out to you. A wonderful grounding. As far as I'm concerned it gave me the fundamentals for the rest of my life in art.

PR: I can think of many people who have never been to art college, who have learnt far more about the craft simply by working with people who have done it and are doing it.

IK: Hmmm ...I never did actually attend art college. I think if I remember rightly I did do one winter session right at the very start at the local art college in the evenings, but really my whole knowledge and experience has been built on that time in the studio with those professionals.

PR: So all these hard to master fundamentals such as figure drawing, perspective et al were learnt at D.C. Thomson?

IK: Oh very much so, with these guys.

PR: Really, so you never had life classes or drawing from the cast or people going into great discussions about anatomy.

IK: No, I was never part of that world at all.

PR: That's amazing because your figure work is done with such conviction.

IK: Don't you believe it! (laughs) Absolutely, even at this stage, I absolutely loathe figure work. It really does put me to the test!

PR: Well, ... er certainly a lot of younger artists do find figures very, very

difficult but I think when you're doing comics, certainly your stuff does have that conviction. I'm just thinking about when you first started off in The Sun in the fifties you were doing *Billy the Kid*.

That's right. I seem to remember ... these things are all very vague I'm afraid. They come back to me from time to time. *Knockout* I think was the first with Amalgamated Press as it was in those days. Arthur Bouchier was the editor then. He was the first editor I worked for when I broke loose from Thomson's at the age of twenty-two and I did, I think it was, *Kit Carson*. Something like that, the Western strip story was very strong in those times.

PR: So you had to learn how to draw horses as well...

IK: Oh yes (laughs) ... you're reminding me of more torture.

PR: If it's any consolation, I'm remembering that story of Geoff Campion, whose style you had to emulate when you were drawing Billy the Kid. He told editor Leonard Matthews that he couldn't draw horses, to which Matthews replied. "Well, bloody well learn, then!"

IK: Laughs ... Oh God yes! Again going back to the studio business, one of the artists, a guy called George Ramsbottom, was very good at horses. He was probably ... they were all good draughtsmen, but he was the one I suppose I used as my icon. And he was good at westerns, horses and stagecoaches. So I tended to follow his lines on that. But horses ... OK, I don't buy (laughs), it wasn't like drawing Spitfires, put it like that.

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ABOVE : *Birds of Prey, Air Ace* 32, published December 1960.

BELOW: The Battle of Britain, unpublished art painted for a private commission in 2002.

ROBOHUNTER

THE YEAR – 2078! IN A SECRET UNDERGROUND SILO, IN THE SCORCHING YUCCA DESERT, NEVADA, U.S.A. – THE SECONDS ARE TICKING AWAY!
I STILL GET A THRILL UP MY SPINE WHEN I SEE A LEP! – S'BEAUTIFUL, HUH?
...LIFT OFF!
LEP-574 IS RIGHT ON COURSE!
SUDDENLY A LIGHT ON THE CONTROL PANEL FLASHES...
OH MY STARS! MALFUNCTION – A BAD ONE!
– ACTIVATE SELF-DESTRUCT! KILL HER! KILL HER NOW!
NO GOOD! NO RESPONSE!

© IPC Media

OH, SURE! BUT WHEN I THINK OF HER CARGO, I GET SHIVERS UP MY SPINE!
QUIT YAPPIN', FELLERS! WE'RE ON GREEN! WE HAVE...
"-HER GYRO'S ARE SHOT TO HELL! SHE'S COMPLETELY OUT OF CONTROL!"
...AND SHE AIN'T GONNA STOP... TILL SHE HITS SOMETHING!"
AND THE FIRST THING THAT'S HIGH ENOUGH IS 6000 MILES AWAY- IN ENGLAND!
RISING HIGH ABOVE 21st CENTURY LONDON- THE SPECTACULAR 400 STOREY HIGH-RISE SPECIAL CONFERENCE COMPLEX KNOWN AS MIDPOINT!
IT WAS ITS ARCHITECT'S PROUD BOAST THAT MIDPOINT WAS BUILT TO LAST! BUT NEVER IN HIS WILDEST NIGHTMARES DID HE EVER IMAGINE A SITUATION LIKE THIS!

60s Chic

The Alluring Art of Angel Badia Camps

by David A. Roach

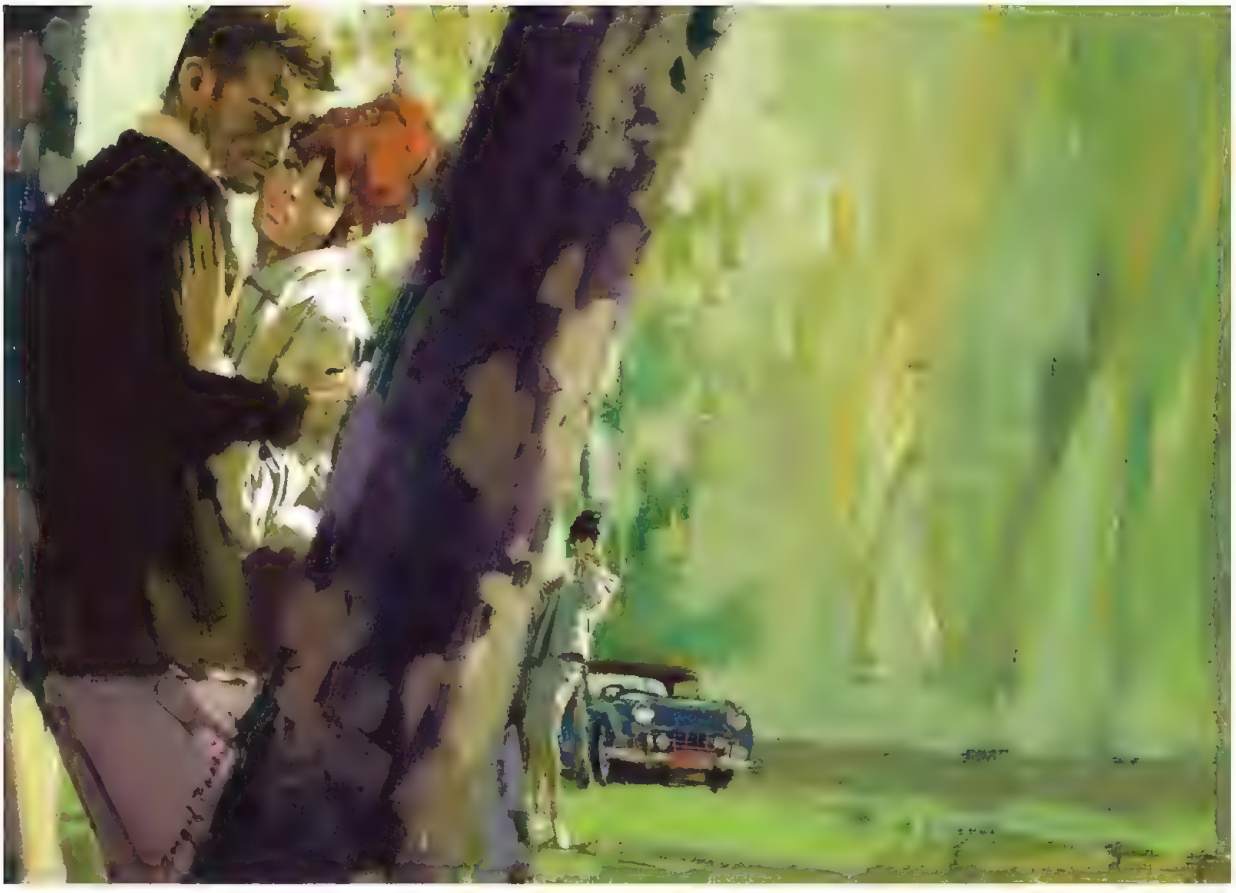
BELOW: Illustration for the Scandanavian women's magazine *Fabuloso* 1966.

FACING PAGE: Above, women's magazine illustration with, below, covers to *True Life* 396 published in 1964 and issues 508 and 518 published in 1966.

© IPC Media

It is fitting that when the first foreign artist started drawing for the British comics industry in 1954 it was a Spaniard: Jesus Blasco. Of all the various nationalities who plied their trade over here it was the Spanish who were by far the most prolific. From the '50s to the '90s almost 400 Spaniards are known to have drawn strips for British comics, mostly through agencies such as Bardon, Norma, A.L.I., Creaciones and Selecciones Illustradas, better known by their initials S.I. These artists would often move from agency to agency, chasing better rates and more prestigious assignments but S.I had a core membership of highly talented young artists who electrified British comics in the '50s and '60s before doing the same in America with Warren comics and countless paperback covers. Interestingly, S.I's artists tended to follow a particular career trajectory where they would start off drawing small format Western or Science fiction strips (for syndication around Europe), before switching to higher paid British Romance or War features and then moving into commercial illustration and ultimately painting for Galleries. One artist, however, appeared to move between these various worlds at will, switching from painting to comics and back again, just as he effortlessly moved between agencies and genres. His name is Angel Badia Camps.

Camps was born in 1929, which makes him one of the older members of what some have called the golden generation of Spanish comic artists, a generation that grew up in the aftermath of a Civil War which left their country both isolated and considerably poorer than the rest of Europe. Interestingly, many of these artists were born and worked in Barcelona, which must have had the highest density of comic book artists anywhere in the world. The biggest publisher in the '50s was Bruguera and like, so many other artists, much of Camps' formative work appeared in their titles, such as Pulgarcito and Aventuras De Capa Negra. Amongst his earliest paintings would appear to have been a series of covers for the girls' comic *Sissi* which also featured early work by Antonio Bernal, Manuel Brea and Antonio Bosch Penalva. However, the Spanish industry paid relatively poorly so, when the opportunity arose to work for the more lucrative British market ,many artists, Camps included, jumped at the chance. Differences in



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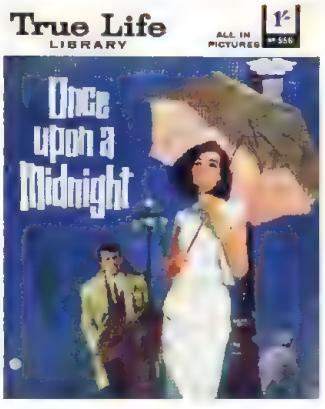

ABOVE: *True Life* 510, 1966 and issue 556, 1967

the exchange rate between Sterling and the Peseta meant that artists could earn as much as three times their usual Spanish page rate and though many came to loath the unending succession of romance strips they had to draw most made a very good living out of them nonetheless.

When the Spanish artists hit Britain they were a revelation. Though many were very young and barely out of their teens, they had an astonishingly assured grasp of anatomy and draughtsmanship coupled with a sophisticated rendering which made most of the British artists look decidedly old fashioned by comparison. The Spanish were quickly typecast as either Romance (S.I's Barcelona based studio) or War (Bardons' Valencia studio centred around Luis Bermejo) artists, though some such as Jose Ortiz were versatile enough to move freely across all manner of genres. In the romance genre by far the most influential artist was Jorge Longaron (later to find fame in the U.S. drawing the *Friday Foster* newspaper strip) whose elegant, stylish drawing and stunning girls looked thrillingly modern. Britain's often inward looking, parochial industry of the '50s was largely made up of newly demobbed youthful enthusiasts, rapidly establishing an artistic identity along with a less adventurous conglomeration of journeymen and artisans from the contracting worlds of pre-war illustration and story papers. The latter were typically shunted towards the nascent romance lines, with largely uninspiring results. Longaron's earliest strips started appearing in 1957, primarily in the pages of *Valentine* (along with fellow pioneers Carlos Prunes and Jose Maria Miralles), and he brought with him the energy of American comic books and the refinement of Alex Raymond's *Rip Kirby*. Stan Drake's groundbreaking *Juliet Jones* newspaper strip was also an early influence and by the 60s S.I's studio was awash with illustrations by American artists such as Coby Whitmore, Al Parker and Joe Bowler, which proved to be enormously influential. Longaron distilled these

various approaches into a style that largely threw away traditional cross-hatched pen work or feathered brush strokes. Instead he was all about vibrant, energetic lines, pared–down inking, abstract shapes, negative space and realistic figure drawing. He created a style that would dominate Romance comics for over a decade, until the lighter, more cartoon-like drawing style of Purita Campos came to prominence. Of the many artists to follow Longarons lead none came as close to his standard as Camps

Pinning down specific dates in the career of Angel Badia Camps is a tricky affair as little biographical information has appeared in print, but it would appear that sometime in 1961 he moved over to S.I and later that year his first comic strips appeared in *Valentine*. For the next 6 years his strip work was featured in *Valentine*, *Serenade*, *Roxy* and in two 64 page issues of *True Life* stories (issues 387 and 396, his two longest strips). At first glance his drawing style was almost indistinguishable from Longaron's as he mixed a thrillingly loose and expressive line with an inventive and sophisticated sense of composition. His girls were the very epitome of "the Spanish look" – heavy lidded, thickly mascara'd eyes, big hair, big lips and lithe, languid bodies. It is worth noting that Camps assiduously tried to make his strips look as British as possible, even travelling to the UK where he took over 300 reference photos. His work on *Serenade* was particularly interesting because its covers featured a limited amount of colour which allowed him to be wonderfully bold and inventive. Camps' work here is some of the very best in the genre. His line work was if anything even more expressive than Longaron's, but perhaps the best way to tell the two apart is in their depiction of women. Longaron's female leads were gamin, playful, girl next door types, whereas Camps' women exuded

IT'S NEW . . . IT'S GREAT . . . IT'S SWINGING !
Serenade
6D.
WHY, THAT'S ME! EVERY ONE OF THOSE PAINTINGS IS OF ME!
DREAM PORTRAIT
EXCUSE ME, BUT DID YOU PAINT THOSE PICTURES?
SAID BUT TRUE.. ALL FROM MY HUMBLE .9000 HEAVENS!
IT'S YOU! THE GIRL I'VE PAINTED ALL MY LIFE... THE GIRL I'VE ALWAYS BEEN IN LOVE WITH!
Please turn to page 3.

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ABOVE: *Serenade* 4, 13th October 1964.

Sensuous Sensibility

The Fin de Siecle Erotica of Cheri Herouard

by David A. Roach

FACING PAGE: Cover to *La Vie Parisienne* 30th October 1920.

The French artist better known as Cheri Herouard was born in 1881 with the appropriately florid and romantic name of Darling Louis Marie Aime Haume. After his father's premature death, the young Darling adopted his stepfather's surname of Herouard. Fittingly his long artistic career was itself characterized by changing personalities and hidden identities. Herouard was possessed of a wonderfully clean, painstakingly detailed style whose precision and seeming lack of guile concealed a profoundly erotic sensibility. His earliest illustrations were created for *Le Journal De La Juenesse* and *Semaine De Suzzette* where his clarity of line was perhaps reminiscent of another great children's book illustrator, Boutet De Monvel. However, in1907 he started a 45 year association with the altogether more scurrilous *La Vie Parisienne*, which gave him free reign to explore his adoration for the female form. Here his gloriously-drawn nymphs could be found either extravagantly bedecked in meticulously rendered costumery or innocently cavorting in the nude, frequently leered at by be-warted peasants, or frolicking with mythical creatures.

La Vie Parisienne was a glossy, tabloid sized weekly which mixed humorous text with drawings and full page illustrations, much as the British *Punch* did. However, being French, the magazines over riding preoccupation was with pretty girls and sex. *La Vie* featured many talented artists such as George Leonnec, Raphael Kirchner and George Barbier, but Herouard was by far its greatest talent. His many covers and centrespreads were a symphony of delicate watercolours, marbled flesh, obsessive decoration and winsome beauty, conjured up in his distinctive, seemingly contradictory, style of innocent sexuality. Herouard worked at *La Vie* until he was 71 but while it was the most visible venue for his artwork he was immensely versatile and prolific elsewhere as well.

LA JALOUSIE

His light hearted but realistically rendered illustrations made him a natural for posters, postcards and menus and he was often found advertising wines or

LA VIE PARISIENNE
TOUT À LA CHINE OU LE DERNIER DADA
HERDUARD

58e Année. N° 10-15 Le Numéro : UN franc 6 Mars-10 Avril 1920

LA VIE PARISIENNE

AU THÉATRE DES QUATRE SAISONS

LE PRINTEMPS ENTRE EN SCÈNE

55e Année. N° 15 Le Numéro : 60 centimes Samedi 14 Avril 1917

LA VIE PARISIENNE

Daleks, Dancers and Decorations

Mick Brownfield describes how he he set about creating one of his most iconic Radio Times Christmas covers

© BBC Worldwide

When I received a call from Radio Times Art Director Shem Law, in October 2009, it was quite a surprise. He asked me if I would like to submit some ideas for that year's Christmas cover (as if I wouldn't). I hadn't done a cover for over 10 years. The '90's had been a golden decade for me and the BBC. I had done 5 Christmas covers and countless other jobs, big and small, for them, and was on first-name terms with everyone.

This flow of work was reduced to a trickle by 2009, as the use of illustration seemed to be frowned upon. All that was left were postage stamp-sized drawings for the radio pages, and the annual festive cover.

Twenty years ago the creative process involved lunch/tea with the Editor and head design staff. After a couple of hours we decided on an idea and I would go off happily to start work.

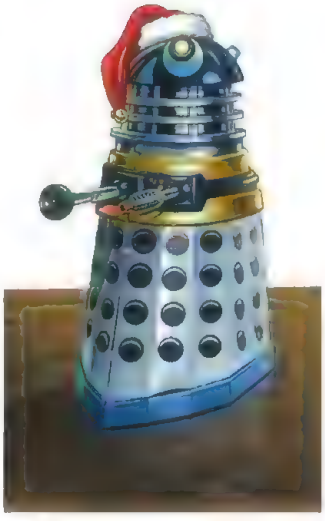
Computers have now made the need for face-to-face meetings largely redundant, so I agreed to cook-up 2 or 3 'concepts', while being warned that 3 other illustrators would be doing the same thing.

A couple of ideas were dismissed, and then I started thinking about tin

toys..... Christmassy and fun to draw. I liked the idea of Santa winding up a toy version of himself. This is when the real 'wind up' began. The Editor liked my sketch but thought the toy depicted should reflect the big seasonal programmes. Hence, *Dr Who (Dalek)* and *Strictly* (dancing couple). Two different covers meant 2 overlays as I couldn't face painting the same Santa twice. They also asked for separate tree decorations, which were never used.

Before I began, I dove into my well-thumbed Haddon Sundblom book, to get me in the mood. For me his version of Santa is supreme. It took me about 7 days to complete the artwork. I scanned it and sent it off. All this extra work meant a double fee, so I was paid handsomely for doing what I think of as the premier job of the year for any illustrator.

The end result was much liked by all at the BBC, and remains my favourite Christmas cover - so far!.

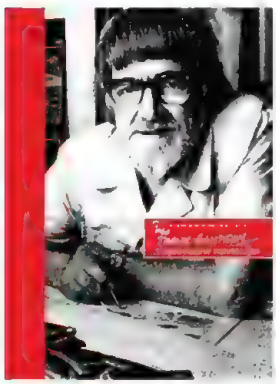


The Bookshelf

Robert Fawcett: The Illustrator's Illustrator
by David Apatoff. Hard-bound 182 pages. Auad Publishing £27.99

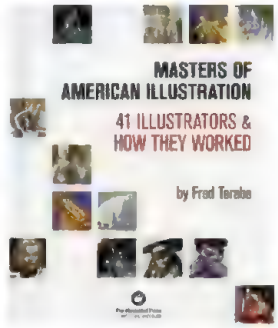
This is a book which Fawcett connoisseurs have long been awaiting. If ever an illustrator was overdue for a major reassessment of his life and work it has to be Fawcett. Apatoff's book doesn't disappoint, besides a superb selection of Fawcett's illustrations and working drawings, his text reveals a man who was a dedicated professional, whose integrity was such that despite the pressures of commerce, he exercised his own criteria in determining how his art was to be applied, even if it meant that he had to turn away otherwise lucrative work.

Frank Hampson: Tomorrow Revisited
by Alastair Crompton. Hard-bound, 214 pages. PS Art Books £29.99



Another artist whose integrity overruled the commercial imperative is Frank Hampson. He is the man responsible for revitalising the largely moribund post war UK comics industry through the creation of the superbly drawn and scripted Dan Dare. As Crompton's compelling text reveals there was, however, a darker side to the story behind Dan Dare, which manifested itself in the obsessive and demanding production methods that Hampson required to produce the requisite volume of work for this ground-breaking strip. Crompton's gripping text is further enriched by superb reproductions of some of the finest examples of the Hampson studio's original artwork for the strip that beget a new generation of space-bedazzled readers.
There is also a slip-cased limited edition with an original watercolour drawing by Don Harley - if you can get your hands on one. £295

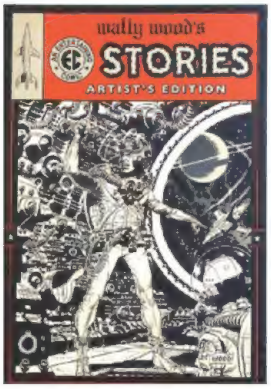
Masters of American Illustration: 41 Illustrators and How They Worked.
by Fred Taraba. Hard-bound 432 pages. The Illustrated Press £39.99



The Illustrated Press continues with its mission to focus attention on some of the greatest illustration ever to have been produced. Fred Taraba's *Masters of American Illustration: 41 Illustrators and How They Worked* is a true labour of love and one of the most important books on illustration to have ever been produced. The product of years of research, the book takes a look at the working methods and lives of illustrators whose work reflected the seismic changes that were shaping the world they inhabited. Taraba spotlights many influential illustrators who for a variety of reasons have fallen beneath the radar of previous publications. What greatly adds to the appeal of this book, and makes it a necessity for every art college library, are the captions which accompany the exquisitely reproduced artworks, many of which are scanned from original art. Taraba's captions offer an incisive analysis of how each illustration is staged as well as the materials employed, which adds a whole new dimension to the appreciation of the artworks he is presenting. This book is an absolute must for any student and/or enthusiast of illustration.

Wally Wood's EC Stories Artist Edition

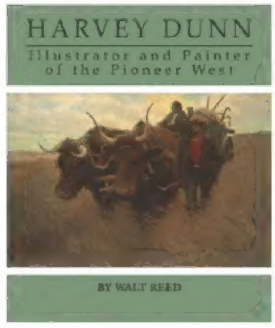
Written by Feldstein and Kurtzman. Illustrated by Wallace Wood. Hard Cover 152 Pages IDW £125



Stupendous and gigantic collection of the late, great Wally Wood's EC stories. Scanned from the original art in full colour so that editorial annotations, blue pencil, yellowing art board are all clearly visible and printed at the same size as the original boards, this book is probably the closest you will ever get to owning some of the finest Wood art ever. The ultimate statement on one of the most exciting graphic story artists ever. Definitely one of the books of the decade if not the century.

Harvey Dunn: Illustrator and Painter of the Pioneer West

Hard-bound, 304 pages. Flesk Publications £45



Acclaimed art historian Walt Reed presnts a masterful analysis of Harvey Dunn's work with his vivid and engaging text. Now it is possible to view nearly 300 of Dunn's artworks in colour. The amount of research involved in tracking down so many of Dunn's originals shows just how determined the team at Flesk publishing were in ensuring that this book would provide an enduring testimony to Dunn's art. They have proven themselves more than equal to the task and in doing so have produced a truly exceptional book on a monumental artist.

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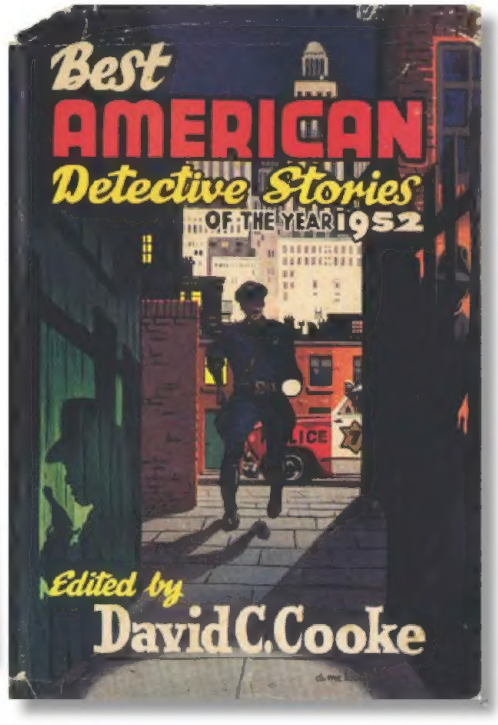

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What, Me Worry? 60 Years of MAD
21 April – 16 September 2012
www.cartoonart.org

The Cartoon Museum
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11 April 2012 – 22 July 2012
www.cartoonmuseum.org

Brandywine River Museum
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Until October 2012
www.brandywinemuseum.org

Norman Rockwell Museum
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9 June through 28 October 2012
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www.nrm.org

Delaware Art Museum
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7 Sept 2011 – Dec 2012
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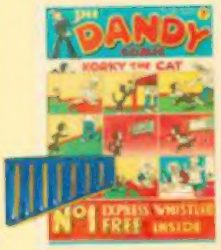

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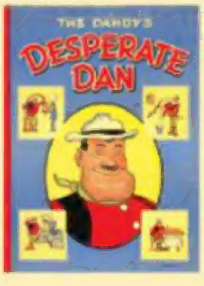

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